

BUNTE REIHE.

SAMMLUNG VORZÜGLICHER VIOLONCELLO-WERKE

VERSCHIEDENER MEISTER.

I. Reihe.

| | Mk. Pf. |
|---|---------|
| Concerte etc. mit Orchester. | |
| Bohrer, Max, Op. 21. Fantaisie (Am.) sur des Airs nationaux russes . . . | 6 — |
| — Op. 24. Steyrer Volkslied. Introd. et Variations (G) . . . | 6 — |
| Boyneburgk, Fr. de, Op. 8. Introd. et Variations (G) sur un Thème fav. de l'Amor marinaro . . . | 2 50 |
| Dotzauer, J. J. F., Op. 101. 9me Concerto (F) . . . | 4 50 |
| — Op. 102. Andante et Polacca (G) . . . | 4 — |
| Ganz, M., Op. 12. Concertino (F) . . . | 6 — |
| — Op. 19. 2d Concertino (E) . . . | 5 25 |
| Grützmaker, Fr., Op. 10. Conc. (Am.) . . . | 8 — |
| Grützmaker, L., Op. 6. 1. Conc. (Dm.) . . . | 10 — |
| — Op. 9. 2. Concert (Am.) . . . | 13 — |
| Maurer, L., Op. 62. Fantaisie (G) sur des Motifs fav. de la Muette . . . | 4 25 |
| Piatti, Op. 26. II. Concert (Dm.) . . . | 15 — |
| Popper, David, Op. 24. Concert (E moll.) Part. . . | 20 — |
| — Orch.-Stimmen . . . | 15 — |
| Romberg, Bernh., Op. 67. Introduzione e Rondo alla Mazurka (G) . . . | 5 25 |
| Sext., Quint., Quart. u. Trios. | |
| Bockmühl, R. E., Op. 12. Souv. du Righi. Var. et Rondo sur un Ranz des Vaches suisse, av. Quatuor . . . | 3 — |
| — Op. 13. Souvenir de F. Prume. Divertissement (G) sur des Motifs du Pré aux Clercs, av. Quatuor . . . | 3 — |
| — Op. 26. Le Carnaval de Venise. Andante et Variations (Hm.) sur une Chanson napolitaine, composées à l'imitation de Nic. Paganini et H. W. Ernst, avec 2 Violons, Alto, Velle et Basse . . . | 2 25 |
| Bohrer, Max, Op. 22. Rondoletto (D) av. Quatuor . . . | 2 50 |
| Ganz, M., Op. 17. Variations (D) sur un Air russe, av. Quatuor . . . | 1 75 |
| — Op. 18. Divertissement (Gm.) en Forme d'une Fantaisie sur des Airs allemands nationaux, av. Quatuor . . . | 2 50 |
| Maurer, L., Op. 90. Notturmo p. 4 Violoncelles . . . | 1 50 |
| Merk, Jos., Op. 4. Variations (F) sur un Thème de Dietrichstein, av. Quatuor . . . | 2 25 |
| Müntz-Berger, J., Fantaisie (Dm.) sur l'Air „O ma tendre Musette“ av. Introduction variée, av. V., A. et B. . . | 2 50 |
| Romberg, B., Op. 65. Pièce facile. Cantabile et Variations (G) sur 2 Airs westphaliens, av. Quatuor . . . | 2 50 |
| — Op. 66. Le Troubadour. 2me Pièce facile. Andante et Rondo (A) av. Quatuor. (Contreb. ad lib.) . . . | 4 — |
| Voigt, L., Variations (C) sur l'Air „Schöne Minka“ av. Fl., V., A. et B. . . | 1 25 |
| — Op. 6. Amusement (A) av. V., A., Velle, et B. . . | 1 50 |
| Duette f. Violine und Violoncell. | |
| Battanchon, Felix, Op. 43. Spanische Serenade. Duo . . . | 3 — |

| | Mk. Pf. |
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| Duette f. 2 Violoncells. | |
| Becker, D. G., Op. 16. 3 Duetten ohne Daumenaufsatz . . . | 4 — |
| Gross, J. B., Op. 10. 4 Morceaux amusants faciles et sans Applications du Pouce . . . | 2 — |
| Kummer, F. A., Op. 60. 101 zweckmässige Uebungsstücke m. Bezeichnung des Fingersatzes. (Besonderer Abdruck aus der Violoncellschule.) Neue Ausgabe. Heft I. II. III. IV. | 2 25 |
| — Op. 165. 3 Originalduos . . . | 4 50 |
| — Op. 170. Mazurka für Dilettanten . . . | 1 50 |
| Lee, S., Op. 60. 6 Duos faciles et progressifs (dédiés à ses Elèves). Liv. I. (C, D, Am.) . . . | 2 25 |
| — II. (G, F, Gm.) . . . | 2 75 |
| Müller, Fr., Op. 77. 6 kleine Tonstücke. . . . | 1 25 |
| Popper, D., Op. 16. Suite (1. Andante gracioso. 2. Gavotte. 3. Scherzo. 4. Largo espressivo. 5. Marcia-Finale.) . . . | 3 — |
| — Tempo di Marcia . . . | 2 — |
| Voigt, L., Op. 16. 2 Duetti (Es, E) . . . | 4 — |
| — Op. 21. Airs nationaux suisses avec Variations . . . | 1 75 |
| — 26. 5 Variations sur le Thème „God save the King“ av. 2d Velle . . . | 1 — |
| — 34. Airs variés sur différents Thèmes du Vaudeville: Die Berliner in Wien, av. 2d Velle . . . | 1 — |
| Duette f. Violoncell u. Piano. | |
| Argenton, A. d', Op. 9. Quatre Valses. . . . | 2 25 |
| Becker, D. G., Op. 1. Erste Sonate . . . | 5 — |
| — Op. 2. 6 Romances. Cah. 1. Romance. Barcarolle vén. . . | 2 50 |
| — 2. Elégie sur la Mort d'un Objet chéri. Romance. . . | 2 50 |
| — 3. Romance. Danse hongroise . . . | 2 50 |
| — Op. 13. Tonstücke. Ballade. Romanze . . . | 2 50 |
| — Op. 14. 2 Sonaten (leicht). No. 1 (G). Mk 3 — No. 2 (Am.) . . . | 4 50 |
| Bockmühl, R. E., Op. 12. Souvenir du Righi. Variations et Rondeau sur un Ranz des Vaches suisse av. Piano . . . | 2 — |
| — Op. 13. Souvenir de F. Prume. Divertissement (G) sur des Motifs de l'Opéra: Le Pré aux Clercs, avec Piano . . . | 2 — |
| — 24. Souvenir de Bellini. Fantaisie (F) sur des Motifs des Puritains et de la Sonnambula, avec Piano . . . | 3 — |
| — Op. 26. Le Carnaval de Venise. Andante et Variations sur une Chanson napolitaine composées à l'imitation de M. M. Nic. Paganini et H. W. Ernst, avec Piano . . . | 2 — |
| — Op. 65. Stunden der Andacht. 4 religiöse Melodien f. Vello u. Pfte. (od. Physharmonica, od. Harmonium.) (Paraphrase über den Choral „Nun ruhen alle Wälder“. Adventlied. Agnus Dei. Hymne) . . . | 2 50 |

| | Mk. Pf. |
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| Duette f. Violoncell u. Piano. | |
| Bockmühl, R. E. Op. 48. et J. B., André, Fantaisie brill. sur des Mélodies nationales écossaises . . . | 4 — |
| Bohrer, Max, Op. 20. Duo concert. (F) . . . | 4 — |
| — Op. 21. Fantaisie (Am.) sur des Airs nationaux russes av. Piano . . . | 2 50 |
| — 22. Rondoletto (D) av. Piano . . . | 1 50 |
| — 23. Rondo di Bravura [alla Polacca] (A) av. Piano . . . | 2 50 |
| — 24. Steyrer Volkslied. Introduction et Variation (G) av. Piano . . . | 3 — |
| — 25. 4me Concerto [militaire] (F) av. Piano . . . | 3 75 |
| Chevillard, Alex., 6 Mélodies, av. Piano. Liv. 1. La Solitude. La Separazione. Rimembranza . . . | 1 75 |
| — 2. Pregliera. Rassegnato. Consolazione . . . | 2 25 |
| Dorn, H., Op. 5. Sonate (E) . . . | 3 50 |
| Eisner, Ch., Op. 16. Deux Pièces de Salon. No. 1. Le Repos . . . | 1 — |
| — 2. Résignation . . . | 1 — |
| Franco-Mendes, J., Op. 42. Impromptu . . . | 1 — |
| — Op. 53. Réverie . . . | 1 50 |
| — Op. 55. Nocturne . . . | 1 75 |
| Ganz, M., Op. 17. Variations (D) sur un Air russe av. Piano . . . | 1 25 |
| Genischta, Jos., Op. 13. Sonate (D) . . . | 5 — |
| Ghs, J., Op. 24. 5me Air varié (D) av. Piano, arr. p. R. E. Bockmühl . . . | 2 — |
| Gross, J. B., Op. 12. Rhapsodies . . . | 2 50 |
| — Op. 26. Pièces lyriques av. Piano . . . | 2 50 |
| — 33. Rhapsodies Liv. 2 des Rhapsodies . . . | 4 — |
| Grützmaker, Fr., Op. 4. 5 Morceaux Cah. 1. 3 Morceaux chantants . . . | 2 — |
| — 2. Etude de Salon. Caprice . . . | 2 50 |
| — Op. 9. 10 Morceaux en Style nat. Cah. 1. Mélodie chinoise. Air allemand. Danse espagnole. Air russe. Tyrolienne . . . | 3 — |
| — 2. Air suédois. Romance française. Alla Zingara. Air écossais. Tarantella . . . | 3 — |
| — Op. 10. Concerto (Am.) . . . | 4 — |
| — Op. 18. Diavolina. Polka de Concert . . . | 3 — |
| Grützmaker, L., Op. 3. 3 Bagatelles . . . | 2 50 |
| — Op. 4. Reisebilder. 3 charakteristische Tonstücke . . . | 3 50 |
| — Op. 5. Gr. Valse de Concert (D) . . . | 2 — |
| — Op. 6. Concert No. 1 (Dm.) . . . | 4 50 |
| — Op. 8. Erinnerung an Russland No. 1 Mk 2,25. No. 2 Mk 2,25. No. 3 . . . | 2 50 |
| — Op. 9. II. Concert (Am.) . . . | 7 50 |
| Gumlich, C. F., 6 Polonaisen . . . | 2 50 |
| Herz, H., Op. 7. Introduction, Variations et Finale concertants (A) . . . | 3 — |
| Hunke, Jos., Op. 7. Mosaïque. Duo sur des Thèmes petit russiens . . . | 2 50 |
| Hünter, Franc., Op. 121. Divertissement (A) sur un Air favori de l'Opéra: Roberto Devereux de Donizetti . . . | 2 75 |
| Hus-Desforges, Op. 43. Le premier Pas. Thème var. (D) av. Piano . . . | 1 50 |
| Hüttner, J. B., Potpourri av. Piano . . . | 2 50 |
| Kirchner, Theodor, Op. 79. Acht Stücke Heft I. II. III. IV . . . | 2 50 |

Eigenthum des Verlegers.

Den Verträgen gemäss eingezeichnet.

Eingetragen ins Vereinsarchiv.

LEIPZIG, FRIEDRICH HOFMEISTER.

MELODIE CHINOISE.

Fr. Grützmacher. Op. 9. Heft 1.

ALLEGRO MODERATO. M.M. $\text{♩} = 72$.

Nº 1.

VIOLONCELLO.

PIANOFORTE.

Violoncello part: *stacc.*

Pianoforte part: *stacc.*

Violoncello part: *p cresc.* *ff* *p* *fz* *fz* *fz* *fz*

Pianoforte part: *p cresc.* *ff* *p*

Violoncello part: *fz* *fz* *fz* *fz* *fz* *fz* *p*

Pianoforte part: *cresc.* *ff* *ff* *sp*

Violoncello part: *cresc.* *ff* *ff* *sp* *con espress.* *p dolce.*

Pianoforte part: *cresc.* *ff* *ff* *sp*

4809

3

pp cresc.

pp cresc.

p cresc.

f

p fz stacc.

fz

p cresc.

f

ff

p dolce.

fz

fz

fz

fz

f

f

dimin.

mf dolce

dimin.

dimin.

mf

dimin.

p dolce.

p

poco rall.

pp

p

poco rall.

pp

Ped.

4809

AIR ALLEMAND.

ANDANTINO CANTABILE. M.M. ♩ = 72.

N° 2.

VIOLONCELLO.

PIANOFORTE.

p dolce. *2^a*

p *legato.*

con espress. *p dolce.*

cresc. *f* *p* *mf*

con espress. *p dolce.*

a tempo. *poco rit.* *a tempo.* *p dolce.* *2^a*

con espress. *poco rit.* *p dolce.*

4809

[illegible]

DANSE ESPAGNOLE.

ALLEGRO CON FUOCO. M.M. ♩ = 60.

Nº3.

VIOLONCELLO.

PIANOFORTE.

f *mf cresc.* *f* *mf cresc.* *f* *ff* *f* *p cresc.* *mf cresc.* *p cresc.* *mf cresc.* *f* *p dolce.* *f* *p*

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements such as notes, rests, accidentals, and dynamic markings.

System 1: The first system begins with a bass staff marked *p cresc.* and a grand staff marked *p cresc.*. The music features complex fingerings and a crescendo leading to a fortissimo (*f*) section.

System 2: The second system continues the fortissimo (*f*) section, with a mezzo-forte (*mf*) crescendo marking appearing towards the end.

System 3: The third system features a fortissimo (*f*) section, with a mezzo-forte (*mf*) crescendo marking appearing towards the end.

System 4: The fourth system features a fortissimo (*f*) section, with a mezzo-forte (*mf*) crescendo marking appearing towards the end.

System 5: The fifth system features a mezzo-forte (*mf*) crescendo marking, followed by a fortissimo (*f*) section, and a fortissimo (*fp*) section.

System 6: The sixth system features a fortissimo (*f*) section, with a fortissimo (*fp*) section appearing towards the end.

The page concludes with the number 4809 at the bottom center.

This page of musical notation consists of six systems, each with a single melodic line and a piano accompaniment. The notation includes various dynamics, articulations, and fingerings.

- System 1:** The melodic line begins with a *ff* (fortissimo) dynamic, followed by a *p dolce.* (piano dolce) section. The piano accompaniment starts with a *ff* dynamic and then transitions to a *P* (piano) dynamic.
- System 2:** The melodic line features a *p dolce.* dynamic. The piano accompaniment includes a *P* dynamic.
- System 3:** The melodic line has a *p cresc.* (piano crescendo) dynamic. The piano accompaniment also has a *p cresc.* dynamic.
- System 4:** The melodic line starts with a *f* (forte) dynamic and ends with a *mf* (mezzo-forte) dynamic. The piano accompaniment has a *f* dynamic.
- System 5:** The melodic line has a *cresc.* dynamic. The piano accompaniment has a *p cresc.* dynamic.
- System 6:** The melodic line ends with a *ff* dynamic. The piano accompaniment has a *ff* dynamic.

The page number 4509 is located at the bottom center.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each containing multiple staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano) are used throughout, along with crescendo (*cresc.*) and decrescendo (*decresc.*) markings. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks. The page number 4809 is visible at the bottom center.

AIR RUSSE.

ANDANTE. M.M. ♩ = 88.

Nº4.
VIOLONCELLO.

PIANOFORTE.

This musical score is for a Violoncello and Pianoforte duo. It is titled "AIR RUSSE. Nº4." and is marked "ANDANTE. M.M. ♩ = 88." The key signature has one flat (B-flat) and the time signature is 2/4. The score is written in two systems, each with a Violoncello staff and a Pianoforte grand staff (treble and bass clef). The Violoncello part begins with a "P dolce." marking and features several measures with fingerings (1, 2, 3) and accents. The Pianoforte part provides harmonic support with chords and moving lines. The score includes various dynamics such as *f* (forte), *pp* (pianissimo), and *con espress.* (con espressione). There are also markings for *p dolce.* and *fz* (forzando). The piece concludes with a final cadence in the Pianoforte part.

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, given the key signature. The notation is arranged in systems, each containing a single staff and a grand staff (treble and bass clefs). The piece features a variety of musical styles and dynamics, including:

- First System:** Starts with a forte (*f*) dynamic, followed by a piano (*pp*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Second System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Third System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Fourth System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Fifth System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Sixth System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Seventh System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Eighth System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Ninth System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.
- Tenth System:** Features a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The grand staff includes a pedal point (*Ped.*) and a fermata.

The notation includes various musical symbols such as notes, rests, and ornaments. The piece concludes with a final cadence in the grand staff.

TYROLIENNE.

ALLEGRETTO. M.M. ♩ = 108.

N°5.

VIOLONCELLO.

PIANOFORTE.

The musical score is written for Violoncello and Pianoforte. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'ALLEGRETTO. M.M. ♩ = 108.' The piece is numbered 'N°5.' and the instrument parts are labeled 'VIOLONCELLO.' and 'PIANOFORTE.'

The Violoncello part starts with a treble clef and a 3/4 time signature. It features a melodic line with various ornaments, including triplets and grace notes. The first measure is marked 'P' (piano) and '3^a'. The piece concludes with a 'ritard.' (ritardando) marking.

The Pianoforte part is written for both hands with a grand staff (treble and bass clefs) and a 3/4 time signature. It provides harmonic support with chords and arpeggios. The first measure is marked 'p' (piano) and 'dolce.' (dolce). The piece includes various dynamic markings such as 'p', 'dolce.', 'p leggiero.', and 'p dolce.'.

The score is divided into four systems, each containing staves for both the Violoncello and Pianoforte. The Violoncello part is written in a single staff, while the Pianoforte part is written in a grand staff. The piece concludes with a final chord in the Pianoforte part.

This page of musical notation is for a piano piece, featuring a single melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'cresc.', 'f', 'dimin.', 'dolce.', and 'p leggiero.'.

p dolce. *pp cresc.*

p *pp cresc.*

Ped.

f *2^a*

Ped. *Ped.* *Ped.*

mf *3^a* *dimin e ritard.*

mf *dimin e ritard.*

a tempo. *p* *3^a* *1^a* *2^a*

a tempo. *p*

dolce.

4509

Musical score for a piano piece, page 15. The score consists of a single melodic line and a piano accompaniment. The melodic line is written in a single staff with various ornaments and articulation. The piano accompaniment is written in a grand staff (treble and bass clefs).

Key markings and dynamics include:

- p leggiero.* (piano, light)
- dolce.* (sweet)
- p* (piano)
- dimin.* (diminuendo)
- pp* (pianissimo)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- con espress.* (with expression)
- ritard.* (ritardando)

The score includes various musical notations such as slurs, ties, and ornaments. The piano accompaniment features chords and arpeggiated figures. The melodic line includes various ornaments and articulation.

VIOLONCELLO.

1

ALLEGRETTO. M. M. ♩ = 144.

Fr. Grützmacher. Op. 4.

Nº 1.

p dol. *f*

p dol. *mf*

f *p* *mf* *f*

dimin. *p dol.* *pp < p dol.* *poco ritard. a tempo.*

f *p dol.*

p dol.

tranquillo. *p dol.*

cresc. - - - f *p dol.* *mf* *dol.* *p dol.*

mf *f* *ritard. pp cresc. e ritard.* *a tempo.* *p dol.*

f *p dol.*

con espr. *p* *con espr.* *p* *p dimin.*

a tempo. *arco.* *un poco ritard.* *pp pizz.* *pp* *p ritard. pp*

AIR ALLEMAND.

VIOLONCELLO.

ANDANTINO CANTABILE. M.M. $\text{♩} = 72$.

Nº 2.

p dol. *2^a* *4* *2* *1* *4*

2^a *p dol.*

cresc. *f* *p*

mf *p dolce.* *2^a* *poco rit.*

a tempo. *p dol.* *2^a* *p* *dimin.*

PP cresc. *4* *fp dol.* *cresc.* *poco rit.*

a tempo. *p dol.* *2^a* *2^a*

1^a *mf* *p 2^a* *poco rit.* *a tempo.* *p dol.* *dimin.*

a piacere. *a tempo.* *PP* *ritard. e dimin.*

DANSE ESPAGNOLE.

VIOLONCELLO.

ALLEGRO CON FUOCO. M. M. ♩ = 80.

N° 3

Violoncello score for 'Danse Espagnole' (N° 3). The score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. It consists of 12 staves of music. The tempo is 'ALLEGRO CON FUOCO' and the metronome marking is 'M. M. ♩ = 80'. The score includes various dynamic markings such as *f*, *mf*, *cresc.*, *ff*, *p*, *p dol.*, and *fp dol.*. It also features numerous fingering numbers (1-4) and articulation marks like accents and slurs. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns.

VIOLONCELLO.

p dol.

p dol. *p cresc.*

f *mf*

p *cresc.* *f*

f *mf* *cresc.*

f *ff*

mf *cresc.*

fp

p *cresc.*

f *ff*

AIR RUSSE.

VIOLONCELLO.

ANDANTE. M.M. ♩ = 88.

Nº 4.

The score is written for a single cello, using a 2/4 time signature and a key signature of one flat (B-flat). It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece begins with a piano (*p*) and *dol.* (dolce) marking. It features several trills and triplets, with first and second endings marked. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is marked as Andante, with a metronome marking of 88 beats per minute. The piece concludes with a *dimin. e ritard.* (diminuendo and ritardando) instruction.

p dol.

f

pp

f

pp cresc.

f

p cresc.

ff

p

agitato.

dol.

p

pp 3^a

dimin. e ritard.

TYROLIENNE.

VIOLONCELLO.

ALLEGRETTO. M.M. ♩ = 108.

N° 5.

The score is written for Violoncello in 3/4 time, marked Allegretto (M.M. ♩ = 108). It consists of 10 staves of music. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-3. The piece concludes with a *ritard.* (ritardando) marking.

p *ritard.*

dol. *p* *1^a*

p legg.

p dol. *2^a*

p cresc.

f *2^a* *dimin.* *dolce.* *p* *dol.*

3 *2* *1* *3^a* *2^a*

p legg.

VIOLONCELLO.

7

This page contains ten staves of music for the Violoncello. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics include *P*, *dol.*, *pp*, *cresc.*, *f*, *mf*, *dimin.*, *ritard.*, *p legg.*, *mf*, *pp*, and *ritard.*. Articulations like accents and staccato are also present. Fingerings are indicated by numbers 1-4 and 0. The key signature is one flat (B-flat). The time signature is 3/4. The music concludes with a double bar line and a repeat sign.